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opportunately and felicitously on any subject proposed. To those, however, who only now at last have come to hear me (never once having heard me previously) I am attempting to give an example of my written discourse. The latter are accustomed to hear the set speeches of the rhetors and, if I spoke extemporaneously, they might fail to estimate my ability at its real worth.

32) Apart from these considerations, it is possible, from written discourses, to see the clearest evidence of the progress which it is fitting that there should be in thinking; for it is not easily discernible whether my extemporaneous speeches are now superior to those I formerly delivered, as it is difficult to remember speeches spoken in times gone by. Looking into the written word, however, just as in a mirror⁴⁸, one can easily behold the advance of the intelligence. Finally, since I am desirous of leaving behind a memorial of myself, and am humoring my ambition, I am committing this speech to writing.

33) It must distinctly be understood that I am not encouraging *careless* speaking when I say that I esteem the ability to speak extemporaneously more highly than the written word. My contention is that the orator must prepare himself in advance in ideas and their arrangement, but that the verbal elaboration should be extemporaneous; this extemporaneous verbal exposition, in its timeliness, is of greater value to the orator than the exact technical finish of the written discourse.

34) In conclusion, then, whoever wishes to become a masterly speaker rather than a mediocrer writer, whoever is desirous of being a master of occasions rather than of accurate diction, whoever is zealous to gain the goodwill of his auditor as an ally rather than his ill-will as an enemy, nay, more, whoever desires his mind to be untrammelled, his memory ready, and his lapses of memory unobserved, whoever has his heart set upon the acquisition of a power of speaking which will be of adequate service in the needs of daily life, this man, I say, with good reason, would make the practice, at every time and on every occasion, of extemporaneous speaking his constant concern. On the other hand, should he study written composition for amusement and as a pastime, he would be deemed by the wise to be the possessor of wisdom.

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SOME CLASSICAL ALLUSIONS IN POE

In view of the comparative rarity of classical allusions in Poe, a note on one or two may be of interest.

(1) Poe, in the Index to the first Volume of the Southern Literary Messenger, states that a stanza of Sappho's Ode, entitled To the Beloved Fair, is embodied in his own poem, To Sarah. This is a poem, signed

Sylvio, first attributed to Poe by Mr. J. H. Whitty, who found a manuscript memorandum by the poet in a copy of The Messenger used by Poe. The paraphrase of Sappho, in the last stanza of To Sarah, is as follows:

In such an hour, when are forgot,
The world, its cares, and my own lot,
Thou seemest then to be,
A gentle guardian spirit given
To guide my wandering thoughts to Heaven,
If they should stray from thee¹.

The acknowledgement of his debt is characteristic of Poe, and probably accounts for his failure to use the piece in his collected poems; this failure had caused some doubt of the authenticity of the poem.

(2) In an early poem, Elizabeth, Poe writes

. . . one important rule,
Employed in even the theses of the school—
Called—I forget the heathenish Greek name. . .
"Always write *first* things uppermost in the heart"².

Can any reader suggest the name, which has not yet been identified?

(3) Poe's contrast between the paean and the dirge, in Lenore, was perhaps suggested by the Greek periphrasis for 'a dirge'—*ὑμνὸν δὶλγα παιδίων* (compare Euripides, Iphigenia in Tauris 185)³.

THOMAS OLLIVE MABBOTT.

REVIEWS

The Eclogues of Faustus Andrelinus and Joannes Arnolletus. Edited with Introduction and Notes by Wilfred P. Mustard. Baltimore: The Johns Hopkins Press (1918). Pp. 123. \$1.50.

The third of Professor Mustard's Studies in the Renaissance pastoral contains the eclogues of two humanists to whom the editor was attracted by their frequent imitation of the then little-known bucolics of Calpurnius and Nemesianus. The plan of this edition is identical with that of the two preceding volumes in the series¹, and is a model of scholarship and good taste. What Professor Mustard undertakes to do, he does with economy and precision; there is no display of miscellaneous erudition. He gives us a compact and documented biography of each author, a sound text, and an exhaustive citation of literary parallels, particularly passages borrowed from the ancient authors, not omitting, however, illuminating parallels from contemporaries. There are no notes of assistance for the young student; the edition is designed only for those who can read their Latin without painful effort.

¹J. H. Whitty, Complete Poems of Edgar Allan Poe, pages 142, 317; Killis Campbell, Poems of Edgar Allan Poe, pages 139, 300.

²Whitty, 140, 316; Campbell, 136, 297.

³The author of this paper is a student in Columbia College, Class of 1920. His major subject is Classics. C. K.

¹These volumes are The Eclogues of Baptista Mantuanus (1911), reviewed by D. P. Lockwood in THE CLASSICAL WEEKLY 5.191; and The Piscatory Eclogues of Jacopo Sannazaro, reviewed by W. B. McDaniel in THE CLASSICAL WEEKLY 8.71-72.

⁴⁸The figure of the mirror, elsewhere used by Alcidas, is condemned by Aristotle, Rhet. 3.3.4.